

age, and that will wear off. Then, too, there are my vanity, my conceit, my affectation, my arrogance, and my egotism; all very heinous, and painfully contrasting with the imperturbable propriety of my fellow-scribblers, — 'All gentlemen in stays, as stiff as stones.' But I may mend, or they fall off, and then the odds will be more equal.<sup>1</sup>

But by far the most remarkable of all these asides is the following truly astonishing bit of prescient impertinence : —

One thing is quite clear, — that a man may speak very well in the House of Commons, and fail very completely in the House of Lords. There are two distinct styles requisite; I intend, in the course of my career, if I have time, to give a specimen of both. In the Lower House, *Don Juan* may perhaps be our model; in the Upper House, *Paradise Lost*.<sup>2</sup>

By reason of Colburn's many delays the book did not make its appearance till the year after it was completed, when Disraeli was in the East. It was never a favourite of its author's. Even before publication he had lost interest in it, so far that he was able to write to his sister : ' I don't care a jot about *The Young Duke*. I never staked any fame on it; it may take its chance.' In the General Preface to the novels, written in 1870, when passing his early novels in review, he ignores it altogether, and to the severely expurgated edition issued with his collected works in 1853 he thought it necessary to prefix the apology: ' Young authors are apt to fall into affectation and conceit, and the writer of this work sinned very much, in these respects ; but the affectation of youth should be viewed leniently, and every man has a right to be conceited until he is successful.' In one quarter it was assured of an admiring welcome from the first.

*From /Sarah Disraeli.*

*April i, '31.*

For *The Young Duke*, it is excellent, — most excellent. There is not a dull half page, — not a dull half line. Your

Bk. in. 6h. 18.

2 Bk. V. ch. 6.